Holding Time

27 November – 19 December &
12 – 23 January 2027



onespace

Holding Time

27 November – 19 December 2026 & 12 – 23 January 2027

Exhibition Dates: 27 November – 19 December 2026 + 12 – 23 January 2027

Opening Event: Saturday 28 November, 5 – 8pm

Gallery Hours: Tuesday to Friday, 10am – 5pm, Saturday 12pm – 5pm

Exhibition Curated by Demi Conrad

Marking the close of the Year of the Fire Horse and in celebration of Onespace Gallery's 10th birthday, our final exhibition for the year is *Holding Time*, a group exhibition curated by Demi Conrad.

Measured in seasons, generations, and histories, time shapes our existence, our identities, and our environments, yet it remains intangible, impossible to hold. Exhibiting artists Dean Ansell, Rachael Bywaters, Elisa Jane Carmichael, Marian Drew, Sam Harrison, Tamika Grant-Iramu, Sebastian Moody, Elysha Rei, Brian Robinson, and Prita Tina Yeganeh respond to the multifaceted nature of time: what it signifies, how it informs their experiences, and how it might be rendered visible or tangible.

Each artist approaches time not as a singular or universal measure, but as a personal and subjective encounter. *Holding Time* explores the varied perceptions we hold of time, highlighting how individuals, cultures, and communities experience its elasticity in distinct and meaningful ways.



Rachel Bywaters, *Bread Saints – Ganalay*, 2026. Bronze cast Kangaroo Grass, Lomandra and Curly Mitchell Grass, patina finish, 31 x 13 x 1.5cm. Photo: Louis Lim. Courtesy of the artist and Onespace.

Holding Time

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As Onespace approaches its tenth birthday, time is on my mind. Time moves through our lives in ways both ordinary and profound. Three iterations of Onespace later, the gallery now sits perfectly positioned beside Maiwar (Brisbane River), where the steady rhythm of the incoming and outgoing tide reminds us of time's persistent flow and its inexorable presence.

Measured in seasons, generations, and histories, time shapes our existence, our identities, and our environments. Yet it remains intangible, impossible to hold.

Throughout history, artists have grappled with the concept of time in various ways, reflecting shifting philosophical, scientific, and cultural understandings of temporality. In art history, this is often articulated through recurring motifs such as the human skull, or through the tradition of still life painting, which foregrounds the transience of material existence. In our current world, time itself has become political. It is unequally distributed and differently experienced across the globe; while some have the privilege to slow down, others live in states of constant acceleration. The climate crisis collapses centuries into urgency. Time also holds the echoes of war, with its traumas stretching across generations. Many of us measure time through the vicissitudes of life. Technology compresses our attention into an endless now. Meanwhile, Indigenous and non-Western understandings of cyclical and relational time remind us that the future and the past are not distinct, but continually unfolding in the present.

For this exhibition, artists, Dean Ansell, Rachel Bywaters, Elisa Jane Carmichael, Marian Drew, Sam Harrison, Tamika Grant-Iramu, Sebastian Moody, Elysha Rei, Brian Robinson and Prita Tina Yeganeh respond to the multifaceted nature of time: what it signifies, how it shapes their experiences, and how it might be rendered visible or tangible.

All the artists have approached time not as a singular or universal measure, but as a personal and subjective encounter. *Holding Time* explores the differing perceptions that each artist holds of time, highlighting how every person, culture, and community experiences its elasticity in unique ways.

Rather than treating time as possessing a neutral or linear structure, the artists approach it as something lived and then materialised. From the tongue-in-cheek iPhone-shaped mirror sculptures by Sebastian Moody to the slow, organic growth embedded within Rachel Bywaters' ephemeral native grass works, time emerges as both subject and medium. This sensibility extends to the labour-intensive precision of Elysha Rei's paper cutting and the devotional stillness of Marian Drew's *Devonian Flesh* series.

Drew's photographs feature fleshy, visceral rocks found in the Kimberley, Western Australia, dating back to the Devonian period (approximately 419 million to 359 million years ago), an era often referred to as the Age of Fishes, when marine life proliferated across the Earth [1]. The rocks shown in Drew's images were photographed directly within the landscape and are, in reality, huge river boulders. Through skilful digital manipulation, Drew has dramatically reduced the scale of these monumental formations and seamlessly (and convincingly) positioned them atop delicate tablecloths.

It is not only the weathered marks of their geological age that compels attention, but also their unsettling resemblance to human flesh or meat. In their stark beauty, the images prompt a confrontation with the vast, incomprehensible span of time that separates (and binds) our bodies to these forms of deep history. Drew invites the viewer to dwell in the tension between intimacy and distance, where the comparisons we instinctively draw between the familiar and the unfamiliar reveal their inherent differences. For me, this is where the genius of the work resides: the closer we feel to these objects, visually and physically, the more conscious we become of the immense temporal distance separating us from them.

Drew is concerned that “Pervasive and constant photographic representation is shaping the way we think about the world. Single point perspective makes things appear distant and separate to the embodied viewer.”[2] She asks, "how could digital photographic processes make visual the intimate connections between human and geobiological?”[3] By layering multiple perspectives, Drew reveals the detailed sediments of rock in fresh ways. Perhaps single-point perspective is holding us back in terms of seeing the world as we now understand it—that is, as multilayered, porous and reciprocal.

Technology plays a significant role in how we perceive time in a contemporary world. Increasingly, everything can be measured; screen time, search histories, algorithms, digital traces. Our phones have become extensions of ourselves and living archives of our behaviour, our desires, our attention, and by extension, records of how we are seen and known by others. Technology has both connected and fractured our lived experiences.

In this context, Moody’s sculptural work *Chronos/Kairos* presents ten mirrors, each precisely cut into the shape of an iPhone 16. They are all inscribed with text drawn from messages (or poetry) the artist has sent to himself over recent years. The title draws upon two ancient Greek understandings of time: chronos, referring to chronological, sequential, and measurable time; and kairos, describing the exact, critical, or opportune moment for a decisive action.[4]

The work reflects how we now carry time within our devices, which is compressed, archived, and constantly reflected back at us. The mirrored surface becomes a site of self-observation, where identity is continually measured and reconstituted through a digital presence. Our phones have become repositories of both forms of time, preserving the mundane alongside the deeply personal, often without distinction. Our incessant need to document our lives seems to offer a form of self-validation, as though recording our lives provides evidence of their meaning. Moody suggests that “I think of my phone as an accidental diary, a *chronotic* and *kairotic* recording of my life, full of the images and articles I’ve saved—playlists of music, photos of family and friends, banking transactions, and an archive of every message ever sent. If you wanted to show someone your naked truth, you’d struggle to do better than hand them your unlocked phone.”[5]

At the same time, the work quietly suggests the emotional distance embedded within this constant visibility: the very technologies that record and reflect our lives may also intensify forms of isolation, invariably stealing the time we spend with one another. The term “doom scrolling” seems justified. *Chronos/Kairos* reminds us that the manner in which we communicate with each other begins to mirror the conditions of the time we inhabit.

Communication and the evolution of language offers another compelling lens through which to consider time. In In the Beginning…, Bywaters returns to questions of origin, language, and sacredness through a process of regeneration and return to Country. Housed within three living, laser-cut plywood terrariums, gently resting upon beds of soil, are pieces of handmade cotton paper embedded with the Gamilaroi words "Garaarr", "Dhamu", and "Guli" (grass, purslane and native millet). Native grass seeds are carefully compacted and pressed into the words on paper. As the seeds germinate, the paper gradually begins to break down, dissolving the boundaries between language and land. Here, language is no longer fixed, but becomes living matter, continually transforming through cycles of growth and regeneration. Informed by her Gamilaroi perspective, Bywaters turns towards the native grasslands of north-west New South Wales, where grass seeds were harvested and processed into food, including bush breads, long before colonisation.

By situating these words within terrariums, Bywaters examines her own deconstruction of Christian belief systems and these broader colonial frameworks. Extending beyond the Bible, the work challenges Western hierarchies of knowledge that privilege the written word as an authoritative source of truth. Instead, Bywaters brings into focus First Nations ways of knowing that have historically been marginalised within these frameworks, including knowledge that is oral, embodied, lived and relational to Country.

In doing so, she questions how these inherited structures shape our understanding of origin stories, knowledge, and histories, leaving the titles open-ended as an invitation for viewers to explore these questions for themselves.

As the artist reflects, "*In the Beginning…* asks: What was here before? What do we consider sacred, and to whom? What was here in the beginning?"[6] The work invites us to consider how language and religion negotiate our sense of identity and belonging through the cultural knowledge and belief systems we inherit. These inheritances, in turn, inform how we perceive the world, understand our place within it, and make sense of our relationship to the past, present and future.

Within Brian Robinson's painting *Echoes held in silence: Time is not counted. It is carried, cradled and remembered,* time is understood as involving ancestral continuity rather than linear progression. It is something felt rather than measured. As Robinson articulates, "What has been, what is, and what will be exist together in a state of constant becoming, an eternal unfolding often understood as Deep Time, or the Everywhen."[7] In this conception, time is not something we move through, but something that moves through us.

In Robinson's work, the ancestral skull, held in the hand, becomes a vessel through which Deep Time is made present. In Aboriginal and Torres Strait Islander worldviews, time does not move forward in a straight line but folds and returns, continually renewed through Country, ceremony, and story. The act of holding is therefore not one of possession, but of recognition and connection. The hand becomes a mediator between worlds, physical and spiritual, present and ancestral, suggesting that time is not distant or external, but something carried within lived experience.

In contrast to the seventeenth-century tradition of vanitas painting, in which the skull served as a reminder of mortality and the transience of earthly existence, Robinson's work offers a different philosophical understanding of the relationship between life, death, and time. Rather than signifying the inevitable end of human existence, the ancestral skull becomes an affirmation of cultural continuity, where knowledge and identity endure beyond one's individual lifetime. In doing so, Robinson enters into a broader art historical dialogue, challenging the Western symbolism traditionally associated with the skull and offering an understanding of time grounded in First Nations knowledge systems. In Robinson's work, time does not simply pass; it coexists, held in kinship across generations.

Through the process of curating this exhibition, I have been brought to the humbling realisation that the more I attempt to understand time as a conceptual framework through which we make sense of the world, the more elusive it becomes. Each time I feel I have arrived at some understanding, my certainty is gently swept from beneath me, revealing the limitations of what I thought I knew. Perhaps it is in this uncertainty that time becomes most compelling, resisting our attempts to define, measure, or contain it, impossible to hold. In this sense, the words of Albert Einstein, reiterated by physicist Brian Greene in the *Fabric of the Cosmos*, resonate more profoundly than ever: the distinction between past, present, and future is "nothing more than a stubbornly persistent illusion".[8]

Demi Conrad

1. Michael R. House, "Devonian Period: Geochronology," *Brittanica,* 2 October 2026, https://www.britannica.com/science/Devonian-Period.
2. Louise Martin-Chew, "Marian Drew: rock, fruit, flower," in *Marian Drew: rock, fruit, flower,* exh. cat. (Brisbane: Onespace, 2023), 3–4.
3. Ibid.
4. Josep F. Maria, SJ, "Chronos and Kairos: How We Measure Our Days and Our Lives," *Do Better*, Esade Business & Law School (2021): https://dobetter.esade.edu/en/time-kronos-kairos .
5. Sebastian Moody, artist statement for *Holding Time*, 2026.
6. Rachel Bywaters, artist statement for *Holding Time*, 2026.
7. Brian Robinson, artist statement for *Holding Time*, 2026.
8. Brian Greene, *The Fabric of the Cosmos: Space, Time and the Texture of Reality* (London: Penguin Press, 2003).



Dean Ansell

Ḡatu Ḡatu: Mineral Plain, 2026

Steel, rust, salt, 171 x 141 x 13cm

$8,500

Image courtesy of City of Moreton Bay, photographed by Joe Ruckli.



Rachel Bywaters

In the Beginning…Dhamu, 2026

Handmade cotton paper, germinating purslane seeds, native potting mix, plywood, 36 x 24 x 18.5cm.

$2,500

Rachel Bywaters

In the Beginning…Garaarr, 2026

Handmade cotton paper, germinating native grass seeds, native potting mix, plywood, 36 x 24 x 18.5cm.

$2,500

Rachel Bywaters

In the Beginning…Guli, 2026

Handmade cotton paper, germinating native millet seeds, potting mix, plywood, 36 x 24 x 18.5cm.

$2,500

As a set: $7,500

Commissions available

Photo: Louis Lim. Courtesy of the artist and Onespace.



Rachel Bywaters

Bread Saints – Ganalay, 2026

Bronze cast Curly Mitchell Grass, patina finish, 31 x 13 x 1.5cm
Edition of 5

$1,000

Rachel Bywaters

Bread Saints – Kangaroo Grass, 2026

Bronze cast Kangaroo Grass, patina finish, 33 x 16 x 1.5cm
Edition of 5

$1,000

Rachel Bywaters

Bread Saints – Lomandra, 2026

Bronze cast Lomandra, patina finish, 31 x 3.5 x 1.5cm

Edition of 5

$1,000

Photo: Louis Lim. Courtesy of the artist and Onespace.

Elisa Jane Carmichael

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Elisa Jane Carmichael

cammerrangan, 2026

Coated wire, 66 x 25 x 10cm

$5,000

Photo: Louis Lim. Courtesy of the artist and Onespace.



Elisa Jane Carmichael

Gining, durenma, dhilli'ma', dutta, 2026

Coated wire, 100 x 40 x 5cm

$10,000

Photo: Louis Lim. Courtesy of the artist and Onespace.



Elisa Jane Carmichael

jahgoon, 2026

Coated wire, 51 x 13x 5cm

$3,500

Photo: Louis Lim. Courtesy of the artist and Onespace.



Marian Drew

Entanglement theory, 2018

Giclee print on Hahnemühle Paper, 80 x 100cm

2AP + Edition of 10

$5,000

Photo: Louis Lim. Courtesy of the artist and Onespace.



Marian Drew

Sinew of Devonian seas, 2018

Giclee print on Hahnemühle Paper, 80 x 100cm

2AP + Edition of 10

$5,000

Photo: Louis Lim. Courtesy of the artist and Onespace.



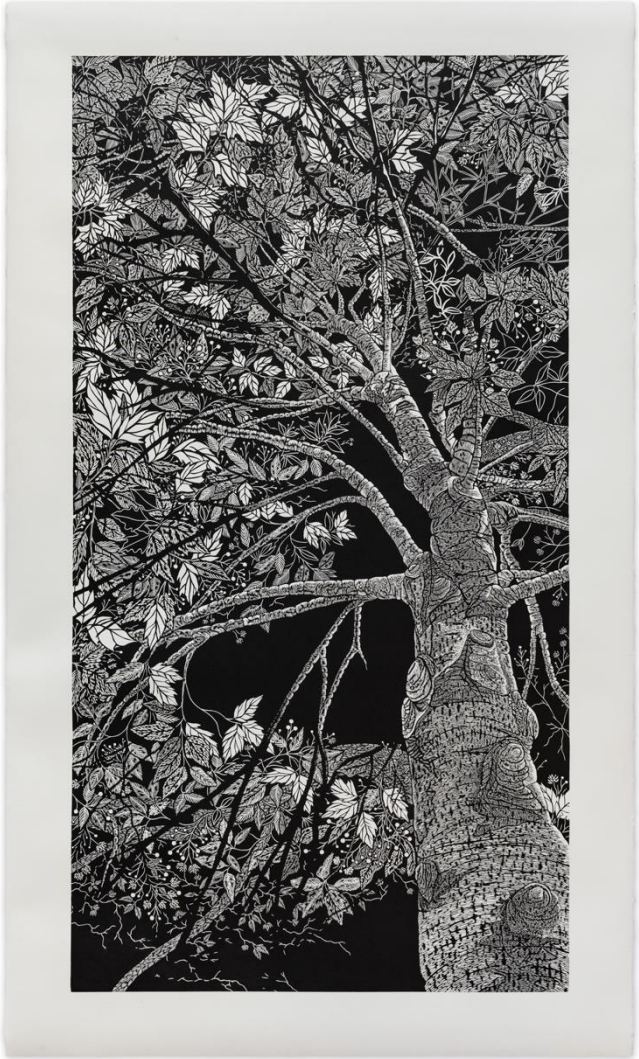
Marian Drew

Rock Stars, 2018

Giclee print on Hahnemühle Paper, 80 x 100cm
2AP + Edition of 10

$5,000

Photo: Louis Lim. Courtesy of the artist and Onespace.



Tamika Grant-Iramu
Memories reshape this place (Illawara Flame Tree – State 1), 2026
Linocut print on paper, 212 x 124cm (unframed)
2AP + Edition of 3

$6,500 (unframed)

Photo: Louis Lim. Courtesy of the artist and Onespace.



Sebastian Moody
Chronos/Kairos, 2026

Engraved mirrors. 10 pieces, each 14.8 x 7.2cm

Edition of 10

$450 each

$4,000 per set of 10

Photo: Carl Warner. Courtesy of the artist and Onespace.



Elysha Rei

Tendrils of Time, 2026

Hand-cut washi paper and 297 minutes, 95.5 x 386cm

$5,000

Photo: Louis Lim. Courtesy of the artist and Onespace.



Brian Robinson

Echoes held in silence: Time is not counted. It is carried, cradled and remembered, 2026

Acrylic on canvas, 180 x 120cm

$25,000

Photo: Michael Marzik. Courtesy of the artist and Onespace. Brian Robinson is represented by Mossenson Galleries.



Prita Tina Yeganeh

Āstāneh-ye sedā (State 1), 2026

Sound installation (7:15min) with found marble vessel, granite pestle and loamy clay soil, in community collaboration with Madina Mohmood, Shirin Mirshafiei, Aimee Crane and Sheida Vazir-Zadeh, sound design in collaboration with Fausto Jose Vergara, dimensions variable

$8,500

Photo: Fausto Jose Vergara. Edited by Louis Lim Courtesy of the artist and Onespace. Loamy-clay soil from Quandamooka Country, Magan-djin/ Meanjin.



Prita Tina Yeganeh

Place, as guest (State 1), 2026

Print pulled from soft ground zinc plate impressed with soil. Intaglio pulled a la poupee print on Hahnemuhle Weiss 300gsm paper using Charbonnel ink, 110 x 80cm, Edition of 5

$1,000

Photo: Louis Lim Courtesy of the artist and Onespace



Sam Harrison

Night Strides, 2026

Laser cut wood light box and acrylic paint,
60 x 52 x 7cm, Edition of 10

$4,000

Photo: Louis Lim. Courtesy of the artist and Onespace.



Sam Harrison

Knowledge Sunrise, 2026

Laser cut wood light box and acrylic paint,
60 x 52 x 7cm, Edition of 10

$4,000

Photo: Louis Lim. Courtesy of the artist and Onespace.



Sam Harrison

Wahn O'clock, 2026

Laser cut wood light box and acrylic paint,
60 x 52 x 7cm, Edition of 10

$4,000

Photo: Louis Lim. Courtesy of the artist and Onespace.

Onespace is a Brisbane-based gallery that presents and sells contemporary art, including work by Aboriginal and Torres Strait Islander artists.

We curate an exhibition program exploring diverse themes and media, showcasing emerging, mid-career and established artists whose works inform, stimulate and challenge. Onespace welcomes you to engage with the artists and artworks we exhibit.

Onespace is uniquely located adjacent to Maiwar (Brisbane river) beneath the Spice Apartments near the Go Between Bridge in South Brisbane. We are proudly surrounded by the dynamic buzz of the Queensland cultural precinct that is significant to this area of Brisbane.

Director, John Stafford: john@onespace.com.au

Director, Jodie Cox: jodie@onespace.com.au

Gallery Manager, Demi Conrad: demi@onespace.com.au

Gallery Assistant, Poppy Saines: poppy@onespace.com.au

Project Manager & Artist Liaison, Tamika Grant-Iramu: tamika@onespace.com.au

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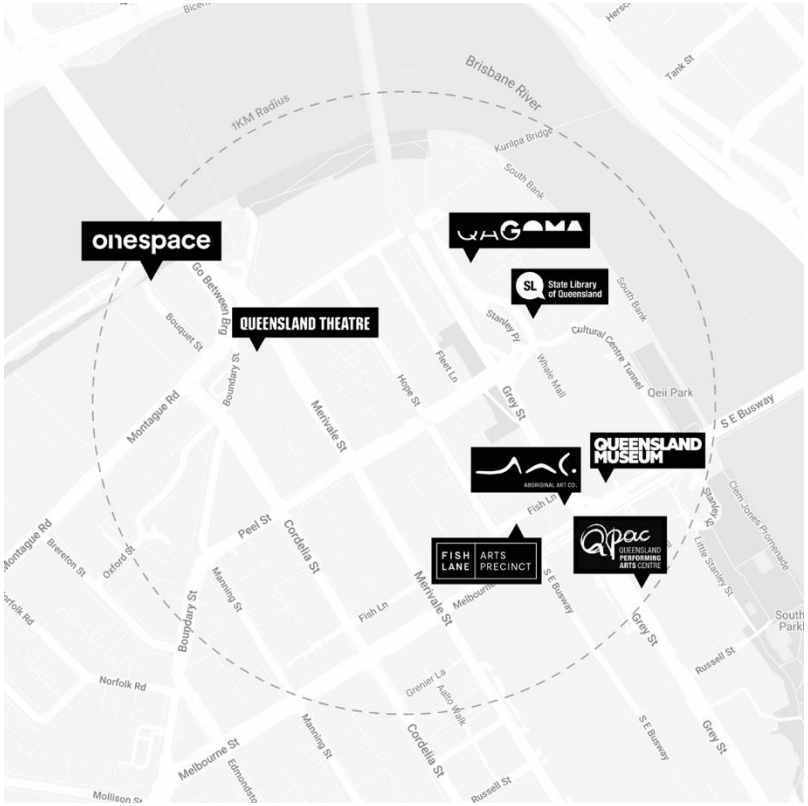
Onespace Gallery Hours:

Tuesday to Friday 10am – 5pm, Saturday 12pm – 5pm

25A Bouquet Street, South Brisbane Q 4101 Australia



Onespace acknowledges the traditional custodians of Country throughout Australia and their continuing connection to the land, waters, culture and community. We pay our respects to Elders past and present.

BRISBANE CITY

Dedicated to a better Brisbane

Āstāneh-ye sedā by Prita Tina Yeganeh is funded by the Brisbane City Council's Creative Sparks Grant.